

KATHLEEN MAYOURNEEN,
AND

Dermot Astore,

Arranged as an
IMPROMPTU SENTIMENTO,

FOR THE
HARP.

Composed & Dedicated to

Miss C. Hughes.


J. BALSIR CHATTERTON,

Professor of the Harp at the Royal Academy of Music.

Ent. Sta. Hall.

Pr. 1st.

London,
HUTCHINGS & ROMER,
9, CONDUIT STREET, REGENT STREET, W.



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IMPROMPTU SENTIMENTO.

J. B. Chatterton.

RISOLUTO.

ff Near the Sounding board. *pp* *rall.*

The first system of music is for the piece 'Impromptu Sentimento' by J. B. Chatterton. It is marked 'RISOLUTO.' and begins with a forte (*ff*) dynamic. The right hand has a melodic line with some grace notes and a fermata at the end. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato assai.' and the time signature is common time (C). The system ends with a piano (*pp*) dynamic and a 'rall.' (ritardando) marking.

pp *f*

The second system continues the piece. The right hand features a dense, rapid sixteenth-note pattern. The left hand continues with a steady eighth-note accompaniment. The dynamics range from piano (*pp*) to forte (*f*).

pp dol. *rall.* *ad lib.*

The third system shows a change in texture. The right hand has a more melodic line with some grace notes and a fermata. The left hand continues with a steady eighth-note accompaniment. The dynamics include piano (*pp*), dolce (*dol.*), and a 'rall.' (ritardando) marking. The system ends with an 'ad lib.' (ad libitum) marking.

KATHLEEN MAFOURNEEN.

ANDANTE
E
PENSEROSO.

pp

The first system of music is for the piece 'Kathleen Mafourneen'. It is marked 'ANDANTE E PENSEROSO.' and begins with a piano (*pp*) dynamic. The right hand has a melodic line with some grace notes and a fermata. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante' and the time signature is 3/4.

The second system continues the piece. The right hand features a dense, rapid sixteenth-note pattern. The left hand continues with a steady eighth-note accompaniment.

The third system shows a change in texture. The right hand has a more melodic line with some grace notes and a fermata. The left hand continues with a steady eighth-note accompaniment.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f*, *p*, *pp*, and *clp*. Tempo and performance instructions include *rall.*, *a tempo.*, *dim.*, *pp*, *p legato.*, and *f*. Chord symbols $(C\sharp)$ and $(C\flat)$ are placed above the staves. The piece concludes with a double bar line and a final chord.

capriccioso.

ff *(Cb)* *p* *ff*

Amoroso.

p *3x2x*

ora.

1x2x *2x* *ff* *3x*

loco qua.

pp *3*

First system of musical notation. The treble staff features a series of eighth-note chords, while the bass staff provides a harmonic accompaniment. A key signature change to B-flat major is indicated by a 'Cb' symbol. The tempo/mood is marked 'ritard.' (ritardando).

DERMOT ASTORE.
Andante Sostenuto

Second system of musical notation. The treble staff continues with eighth-note chords, and the bass staff features a steady accompaniment. A piano dynamic marking 'pp' is present.

Third system of musical notation. The treble staff shows a continuation of the eighth-note chordal texture. A 'languido.' (lento) marking is present.

Fourth system of musical notation. The treble staff continues with eighth-note chords. Dynamic markings 'p' and 'pp' are visible.

Fifth system of musical notation. The treble staff continues with eighth-note chords. A forte dynamic marking 'f' is present in the bass staff. The system concludes with a 'Fin D.' marking.

Sixth system of musical notation. The treble staff continues with eighth-note chords. A key signature change to A-flat major is indicated by an 'Ab' symbol.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The melodic line in the right hand continues with slurs and accents. The left hand accompaniment consists of chords and moving lines.

Third system of musical notation, measures 9-12. The right hand has a melodic phrase ending with a slur. The left hand accompaniment includes chords and single notes. A *pp* (pianissimo) dynamic marking is present at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a slur. The left hand accompaniment includes chords and single notes. A *pp* (pianissimo) dynamic marking is present in the middle of the system.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a slur. The left hand accompaniment includes chords and single notes. A *pp* (pianissimo) dynamic marking is present in the middle of the system. The tempo marking *Lento.* is placed above the first measure, and the instruction *Bells.* is placed above the fourth measure.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a slur. The left hand accompaniment includes chords and single notes. A *pp* (pianissimo) dynamic marking is present at the beginning of the system. The tempo marking *Adagio.* is placed above the first measure. The instruction *molto ritard.* (molto ritardando) is placed above the third measure. A *ppp* (pianississimo) dynamic marking is present at the end of the system.

HARP MUSIC

BY

JOHN BALSIR CHATTERTON,
HARPIST TO HER MAJESTY, THE QUEEN.
AND PROFESSOR OF THE HARP, AT THE ROYAL ACADEMY OF MUSIC.

Nº 1. THE BLOOM IS ON THE RYE, 4	Nº 31. BARDIC RELICS, Nº 1, SWEET RICHARD, 4
2. KATHLEEN MAVOURNEEN, & DERMOT ASTORE, 4	32. " " " Nº 2, VOS GALEN, 4
3. MARCH OF THE MEN OF HARLECH, 4	33. " " " Nº 3, LLANDOVERY & SERCH HUDOL, 4
4. GARIBALDI'S HYMN, 3	34. " " " Nº 4, OF NOBLE RACE WAS SHENKIN, 4
5. CHRISTY MINSTRELS Nº 1, TOLL THE BELL, 4	35. DREAMS OF MENDELSSOHN, 3
6. " " " Nº 2, NELLY GRAY, 4	36. SOLDIERS DREAM, 3
7. " " " Nº 3, WILLIE WE HAVE MISSED, 4	37. SOUVENIR DE TAMBERLIK, 4
8. AULD ROBIN GRAY, 3	38. BRILLIANT FANT ^a ON MELODIES BY BEETHOVEN, ROSSINI, & V ^{ce} 5
9. BRILLIANT FANT ^a ON 'FRA POCO' & 'IN CHE A DIO', 4	39. FLEUR DE OPERA IN SIX NUMBERS, EACH 4
10. ST MARY'S CHIMES, (CAMBRIDGE,) 3	40. LES NOCES, 3
11. AH CHE LA MORTE, (PRISON SCENE, TROVATORE) 3	41. GEMS OF IRISH MELODIES, Nº 1. AND 2., each 3
12. PARTANT POUR LA SYRIE, 3	42. SACRED SERENADE, 3
13. DEAD MARCH IN SAUL, 2/6	43. NAADAMAN'S STUDY, 2/6
14. FANTASIA, ON AIRS FROM MARTHA, 3	44. LILIAN, 2
15. TWO ROMANCES, AUTUMN EVENING, 3	45. WALTZ ITALIA, 3
16. " " SYMPATHY, 3	46. VOLUNTARY, 3
17. CRUSKEEN LAWN, 2	47. SOUVENIR MATRI, 3
18. MENDELSSOHN'S WEDDING MARCH, 3	48. SACRA HARMONICA, 4
19. A SISTER'S REMEMBRANCE, 3	49. MAZURKA, 3
20. GRAND MARCH, LUISA MILLER, 3	50. GEMS OF ITALY, 3
21. ROMANCE, (IN F.) 3	51. BRIDAL FANTASIA, (IN HONOR OF THE PRINCESS ROYAL) 4
22. PRINCE OF WALES' MARCH, 3	52. ADIEUX DE GRISI, 4
23. BRIDAL MARCH, 3	53. FAVARGER'S SIMPLETTE, 2
24. GRAND MARCH FROM LES MARTYRS, 3	54. RECOLLECTIONS OF THE CRYSTAL PALACE, 4
25. DIVERTIMENTO ON SCOTCH BALLADS, 3	55. CROQUET GALOP, 3
26. GOD SAVE THE QUEEN, 4	56. LA DONNA E MOBILE, 3
27. SOUVENIR DEL OPERA, BEATRICE DI TENDA, 4	57. USEFUL DAILY PRACTICE, 5
28. AULD LANG SYNE, 3	58. GEMS OF NATIONAL MELODY, 6
29. SANTA LUCIA, 3	59. SCALES, EXERCISES & PRELUDES, 6
30. BEAUTIES OF IRISH MELODY, 3	60. BRIDAL CHIMES, 3
Nº 61, OFT IN THE STILLY NIGHT, 3	

DUETS FOR HARP AND PIANO FORTE,

Nº 62. MARTHA, IN 2 BOOKS, EACH, 4	Nº 68. IL TROVATORE IN THREE BOOKS, EACH, 4
63. IL TROVATORE, IN 2 BOOKS, EACH, 4	69. GRAND HUNGARIAN MARCH, 4
64. SCOTTISH SOUVENIRS, 4	70. GEMS FROM THE OPERA, IL DON GIOVANNI, IN 2 BOOKS, EACH, 4
FAIRY DUETS FROM MENDELSSOHN'S MIDSUMMER NIGHTS DREAM	71. COMETTANT'S WALTZ, 4
65. " " Nº 1, SELECTIONS FROM OVERTURE & FINALE, 5	72. RECOLLECTIONS OF WALES, 5
66. " " Nº 2, YE SPOTTED SNAKES, INTERNEZZO & COMIC MARCH, 5	73. DUSSEK'S SONATA, 6
67. " " Nº 3, NOTTURNO AND WEDDING MARCH, 5	74. GARLAND, 5
75. MORCEAU DE SALON, 4	

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